

Pesan Nasionalisme dalam Video Musik 'Wonderland Indonesia'

Teguh Dwi Putranto¹, Daniel Susilo^{2*}

¹Universitas Airlangga, Surabaya

²Universitas Multimedia Nusantara, Tangerang

¹Alamat: Dharmawangsa Dalam, Surabaya, Indonesia

²Alamat: Scientia Boulevard, Tangerang, Indonesia

*e-mail: daniel.susilo@umn.ac.id

Message of Nationalism in the Music Video 'Wonderland Indonesia'

ABSTRACT

Film is a communication medium that includes audio-visual types that are used to convey messages to a group of people watching. In addition to films, music videos which are also a medium of communication also convey messages in an audio visual work. One of the trending music videos during the celebration of the 76th Anniversary of the Republic of Indonesia (HUT RI) in 2021 is "Wonderland Indonesia". Through "Wonderland Indonesia" the landscape of Indonesia and the diversity of Indonesian culture is shown with epic cinematography. This study aims to determine how the message of nationalism in the music video "Wonderland Indonesia". The method used in this research is Charles Sanders Peirce's semiotics of the music video "Wonderland Indonesia" on Alfyy Rev's YouTube Channel. The conclusion of this study is that the message of nationalism in the music video "Wonderland Indonesia" is so that the Indonesian people have a sense of devotion for Indonesia, have courage in defending Indonesia, self-determination so as not to be shaken, purity of heart, and have an unyielding spirit and a spirit that never goes out.

Keywords: *message; nasionalis; music video; Wonderland Indonesian.*

ABSTRAK

Film merupakan media komunikasi yang termasuk jenis audio visual yang dimanfaatkan untuk menyampaikan pesan kepada sekelompok orang yang menyaksikan. Selain film, music video yang juga merupakan media komunikasi turut menyampaikan pesan dalam sebuah karya audio visual. Salah satu music video yang sedang trending selama perayaan Hari Ulang Tahun Republik Indonesia (HUT RI) ke-76 pada tahun 2021 ini adalah "Wonderland Indonesia". Melalui "Wonderland Indonesia" pemandangan Indonesia dan keragaman budaya Indonesia ditampilkan dengan sinematografi yang epik. Penelitian ini bertujuan untuk mengetahui bagaimana pesan nasionalisme dalam music video "Wonderland Indonesia". Metode yang digunakan dalam penelitian ini adalah semiotika Charles Sanders Peirce terhadap music video "Wonderland Indonesia" pada YouTube Channel Alfyy Rev. Kesimpulan dari penelitian ini adalah bahwa pesan nasionalisme dalam music video "Wonderland Indonesia" agar masyarakat Indonesia memiliki rasa bakti bagi Indonesia, memiliki keberanian dalam membela Indonesia, ketegaran diri agar tidak tergoyahkan, kesucian hati, serta memiliki semangat pantang menyerah dan semangat yang tidak pernah padam.

Kata kunci: pesan; nasionalisme; video musik; Wonderland Indonesia.

INTRODUCTION

The celebration of the 76th Anniversary of the Republic of Indonesia (HUT RI) in 2021 is different from previous years. The atmosphere is tense, primarily because of the Covid-19 pandemic and everything else that the Indonesian nation is still facing. (Kemenkopmk.go.id, 2021). Taking the theme "Indonesia is Tough, Indonesia Grows" on the 76th Independence Day of the Republic of Indonesia in 2021, it is hoped that Indonesia will be able to face the Covid-19 Pandemic which is still threatening (Usahid.ac.id, 2021). Of course, the Covid-19 pandemic that is hitting this country must be a concern for all parties. The spirit of nationalism includes understanding the need for health protocols for all citizens in all activities.

People can demonstrate patriotism by supporting and obeying government rules at all levels, including federal, provincial, and local. The condition of the Covid-19 pandemic is the background for the Government to make a policy of Restricting Emergency Community Activities (PPKM) to prevent the spread of Covid-19 (Dinkominfo.demakkab.go.id, 2021). Patriotism is the soul and spirit of love for the country that complements the existence of nationalism. Conditions that have not improved as it is today do not always impact decreasing productivity in creativity, and this is shown by content creators, one of which is Youtubers (Susilo et al., 2021).

The current digital era is marked by the emergence of computer technology and other technologies that support electronic access to information (Octaviana & Susilo, 2021; Zamroni, 2021); (Zis et al., 2021). Technology transformation has been used to develop product promotion (Irnando, 2021), used as a digital marketing strategy to engage audiences in disseminating ideas (Nasucha & Kertanegara, 2020); (Dwiputra, 2021), determine its marketing strategy due to the advancement of the world of digital communication (Yanuar et al., 2021); (Al Fathan & Aminudin, 2021). Youtube is also used to develop ideology in films (Permatasari & Roosinda, 2020), culture and reality in society (Pristianita & Marta, 2021). Youtube is also used to develop creativity. Alfyy Rev, Video composer realized this and DJ Alfyy Rev made "Wonderland Indonesia" the number one trending video on YouTube Indonesia. Many Indonesians worldwide are amazed by the diversity of tribes and cultures that exist in the country. The video "Wonderland Indonesia" uploaded by content creator, Alfyy Rev, on his YouTube channel last August 17, 2021. Within 24 hours of posting, it was viewed more than 3.8 million times (Kompas.com, 2021). "Wonderland Indonesia" was watched by 4.2 million views and became trending number 1 on YouTube. The video "Wonderland Indonesia" contains a combination of 10 folk and national songs with more contemporary musical arrangements (Hawari, 2021).

Even on Saturday (27/8/2021), the music video "Wonderland Indonesia" has been watched more than 11 million times and is the most popular on YouTube. (Nandiasuti, 2021). Alfyy Rev made "Wonderland Indonesia" with a mixture of Indonesian folk songs such as Paris Barantai (South Kalimantan), Sipatokaan (North Sulawesi), Sajojo (Papua), Soleram (Riau), Kampuang Nan Jauh di Mato (West Sumatra), Janger (Bali), Manuk Dadali (West Java), Anak Kambing Saya (East Nusa Tenggara), Tak Lelo Lelo Ledung (Central Java), and Bagimu Negeri (Kusbini). Some of the songs are adapted to a touch of electronic music, although not all of them are mixed (Wihangga, 2021). In addition, the music video "Wonderland Indonesia" also showcases the beauty that Indonesia has and a number of tourist attractions in Bali have become the location for shooting the video "Wonderland Indonesia" such as Garuda Wisnu Kencana (GWK), The Royal Pita Maha, Balerung Stage Ubud, Ubud Valley, and Nusa Park (Nandiasuti, 2021). All of this is packaged by displaying regional clothes and traditional houses in Indonesia (Bonauli, 2021). This further illustrates the ethnic and cultural diversity that Indonesia has.

Indonesia is a unitary country with the most significant number of islands globally, wherein in 2017, the number of islands in Indonesia exceeded 16,000, according to the Central Statistics Agency (BPS). Various ethnic groups, regional languages, customs, beliefs, and cultures make up the state of Indonesia. Indonesia stands as a multicultural nation-state, and its pluralism is united under the motto "Bhinneka Tunggal Ika," with the state running it based on Pancasila and the 1945 Constitution. (Suparlan, 2014). The diversity possessed by Indonesia can lead to disputes when citizens cannot appreciate differences in social life. In addition, what is no less important is to grow the nationalism of every citizen as part of a multicultural country (Susilo & Sugihartati, 2020). We recognize that Indonesia is a member of humanity, so messages related to nationalism are essential things that must be echoed to every citizen.

The influence and role of the media is significant and can be relied upon to provide a variety of information (Fadhilurrohman & Purnomo, 2020). The use of media by communicators to convey messages or information to communicants is known as media or also referred to as information media that connects information providers and recipients.

In addition, there is also social media that allows individuals to communicate, interact, discuss, and exchange opinions more easily with social media because of its various types and functions. (Dwiwina & Putri,

2021). Micro-influencers also make self-presentations to maintain their existence on social media (Prasetya, 2020). In addition, social media is also used in constructing the definition of the ideal body (Putranto et al., 2021).

Other media such as visual, audio, and audiovisual media are three types of media commonly known by the public and developed along with technological advances. One form of audiovisual media is video. Audiovisual media is a type of communication that combines auditory and visual senses. In short, video is an audiovisual medium capable of depicting moving objects with a natural or appropriate sound. Video is defined as a collection of images that are mechanically projected frame by frame on a screen using a lens projector to produce a true-to-life image. In addition, the video's ability to display high-resolution visuals and music adds to its appeal. Video can be used to communicate information, clarify operations, teach skills, cut or extend time, and influence attitudes. Audio communication tool visuals in the form of live images accompanied by with the motion and sound used to help someone in tell or convey a message as well as to learn about ideas or new ideas so that they can stimulate thoughts, feelings, and concerns. This allows one to acquire knowledge, skills, and attitude. Also educational capable of entertaining so that it can easily convey the message well. One of them is related to nationalism.

Previous studies related to the value of nationalism were formed through discourse (conversation, monologue, voice over) (Susilo & Sugihartati, 2020) and scenes (acting/movement of players, clothing, settings, and camera angles) in seventeen (17) scenes in the film Jendral Sudirman. Compared to the scene, the use of language as an indication of the creation of nationalist values dominates the film, because practically every dialogue in the scene constructs the values of nationalism. Meanwhile, players' costumes and acting/movement features based on the main character build the most nationalism values in the scenarios that build the most nationalism values (Hasanah, 2018). The ideas of personality and success are principles of nationalism observed in the early storylines. All values of nationalism are present in the middle narrative of the story, including unity, personality, comfort, freedom, and achievement. Finally, in the narrative of the story, the idea of nationalism includes the principles of meeting and individuality (Maulana & Nugroho, 2018). That belief in nationalism is depicted in situations, dialogues, the personality of wrestlers, struggle against gender discrimination, corrupt government, and Indian customs and culture through verbal and nonverbal communication. The actions of the wrestlers in this film result from symbolic relationships that take place through communication and produce meaning (Florencya, 2021).

For each artist, the music video serves as a type of catharsis. Furthermore, by discussing this issue openly, the artists encourage others who may be in a similar situation not to be afraid of the stigma that accompanies them. Both music videos serve purposes beyond entertainment, making them worthy of further investigation (Martinez, 2018).

People can vary their interpretation of certain images as the visual cultural environment is constantly changing (Hasio & Chen, 2018).

Movement in music is thought to be related to movement in visuals. To support this, we spoke with a group of internationally renowned music video experts. We then used the MIR description method (downbeats and functional segment estimation) and Computer Vision tools to perform a large-scale analysis of official music video clips (which we manually classified into video genres) (shot detection). Our research suggests a "music-video clip language," where editors prefer co-appearing of music shows and videos using methods such as anticipation. It also emphasizes that the co-occurrence rate varies by music and video genre (Pr  tet et al., 2021).

Emphasis is placed on the role of movement and mobility in identity design. The identity of the design is embodied by the force in which the movement is carried out and can be analyzed in terms of the gradable characteristics present in each movement – direction, width, velocity, force, angle, fluidity, direction, and regularity. This paper contains a historical dimension, focusing on the development of movement and mobility as a source of semiotics, and examines the role of pioneering modernist artists in these developments (van Leeuwen, 2021).

Previous studies related to nationalism used Roland Barthes' semiotics as a research method. In addition, the majority of the objects studied are films related to Indonesian heroes or important Indonesian figures, so that what distinguishes previous research and this research is the method, which in this study uses the semiotics of Charles Sanders Peirce and the object of research in this study is related music videos. Indonesian culture. This background raises the formulation of the problem in this study, namely, how the message of nationalism in the music video "Wonderland Indonesia" is.

METHOD

This study uses a qualitative approach and focuses more on qualitative research by using methods to analyze and understand the meaning of social or humanitarian problems for specific individuals or organizations

(Creswell & Poth, 2017). The researcher uses the semiotic method, which is a research method or system for signal identification. Signs are tools we use in our efforts to find our way in this world (Peirce, 1977). In addition, communication semiotics has been used to study culture and to perform arts that play a role in preserving tradition (Laksono, 2021).

Semiotics is a scientific or analytical approach used to research signs. These signs are a system used to find a way through this universe among humans and humans. Semiotics examines how humans interpret things to be interpreted (to signify) but are not mixed when communicating (to communicate) (Sobur, 2001). The symbol or symbol comes from the Greek *sym-ballein*, which means an idea, a sign that says something to someone else. Symbols exist based on metonymy, which means names for other objects that characterize them. Symbols are often metaphorical, using phrases or phrases for objects or concepts based on figures of speech or equations (Sobur, 2001). The semiotics used in this research is Charles Sanders Peirce.

Definition of Semiotics Charles Sanders Peirce is often referred to as "Grand Theory" because his idea is pervasive, the structural explanation of all signs; Peirce wants to classify the primary particles of signs and recombine the internal components with a single structural component. Peirce describes three interrelated elements of symbols: sign, object, and interpretant, a semiosis mechanism (connecting the stages of sending a sign and getting a sign) (Zaimar, 2014).

Pierce pays more attention to language signals. These signs are related to objects that resemble them, and their presence has a causal relationship with signs or a general relationship with signs. Meanwhile, the data analysis technique in this study uses semiotic analysis, more specifically Charles Sanders Peirce's semiotic approach. Such an approach suggests a triangle theory of meaning consisting of three main elements, namely sign, object, and interpreter, where the three elements have complementary and reinforcing relationships.

Icons are symbols that can describe the main features of something even when the object of reference, as is commonly known, is not present. Icons and indexes can also represent the relationship between a sign and an object, but they do not require agreement. An index is a sign that exists associatively as a result of a fixed reference feature relationship. At the same time, symbols are referred to as words, names, and labels.

A tangible thing that resembles what it represents is referred to as an icon. The resemblance characterizes the representation (Sobur, 2017). For example, photographs, statues, and paintings. An icon, according to Pierce, is a symbol in which the signifier and the signified have a scientifically contemporaneous relationship. In other terms, an icon is a connection between a sign and a similar-looking object or reference, such as portraits or maps. In simple words, an icon is a symbol that resembles the original object and the concept it represents.

An index is a sign that demonstrates a natural causal relationship between a sign and a signified, or a symbol that directly refers to reality (Sobur, 2017). Smoke as a fire indication is the most obvious example of a sign in the form of an index. A sign that is interconnected due to a stable relationship of reference features is referred to as an index. The conclusion is that the index denotes a causal relationship between the sign and the signified, because the sign in the index will not appear unless the sign exists.

A symbol is a visual representation of the signifier's and signified's inherent relationship (Sobur, 2017). They have an arbitrary or arbitrary relationship, or a relationship based on convention (community agreement). A symbol is a shape that represents something other than the symbolic form itself. As a flower, it, for example, relates to and contains a picture of a fact called 'flower' that exists outside of the symbolic form itself. So, a symbol is a sign that, after being connected to an object, necessitates a more extensive meaning process, and a symbol might be random or have the acceptance of the surrounding community.

Music videos like Michael Jackson's "Man In The Mirror" can be used to teach students about how meaning is constructed in art lessons using both aural and visual elements (Hasio & Chen, 2018). Music video art also has the ability to convey philosophical and ideological content. With cinema semiotics, music video art could benefit from a critical theory that is based on a better understanding of cinema (Fernando, 2018). When it comes to Michael Jackson's music videos, the semiotic method is often used to decipher the meanings conveyed in songs like Earth Song, Heal The World, Man In The Mirror, They Don't Care About Us, and Childhood (Septiani, 2020). For music video users the most popular platform is dominated by the YouTube platform (Baños-González et al., 2020).

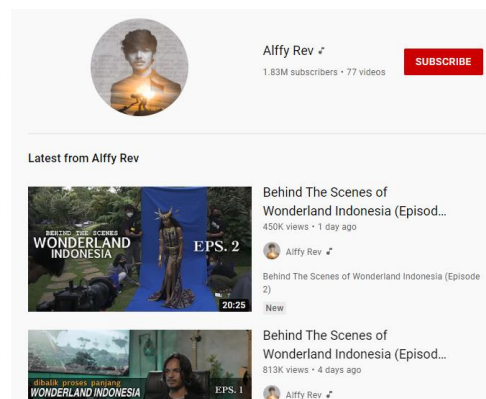


Image 1 Profile Page Youtube Channel Alfyy Rev

Researchers carried out data collection through Alfyy Rev's YouTube channel. The researcher took a cut (scene) of the music video entitled "Wonderland Indonesia" by Alfyy Rev (ft. Novia Bachmid), which was uploaded on August 17, 2021. The scene chosen by the researcher is signs that are more identical to Indonesia or that describe Indonesia. The data analysis technique in this study is to understand the meaning contained in each video scene so that researchers get meaning that can be used in answering the formulation of the problem in the study. The main principle of qualitative data analysis techniques is to analyze or describe the collected data to organize, structure, and have meaning.

RESULT AND DISCUSSION

Nationalism

Nationalism is the concept of preserving the spirit of the state; own and maintain the identity of a country (Mitha, 2014). The value of nationalism is a value that is in accordance with the ideals of Pancasila and is used to advance nationalism (Indraswati & Sutisna, 2020). Nationalism is a teaching or understanding that only loves the homeland and country. Nationalism can also be interpreted as a collective consciousness within a nation to achieve, maintain, and perpetuate the identity, integrity, prosperity, and strength of the nation, as well as the spirit of nationalism. Nationalists, on the other hand, are people who love their country and homeland, or who fight for the interests of their country (Pusat Bahasa Kemdikbud, 2016). The first and second precepts of Pancasila recognize that we are both creatures created by God Almighty. Therefore nationalism is an understanding that creates and defends the state by realizing a concept of shared identity for a group of people who have the same goals or ideals in realizing their interests National.

Nationalism framed in film (Ammonita, 2017). Film is not only a powerful medium for conveying information, but it can also be used to create works of art. As a propaganda tool, film is also quite effective, according to popular belief (Sary et al., 2017). Symbols of nationalism can be found in the film 3 Srikandi. State symbols, attitudes, clothing and attributes, accomplishments, texts/narratives of advice, landmarks, and others are all examples of nationalism's spirit/feel. Film 3 Srikandi is a biopic about three Indonesian archery athletes who had to overcome adversity to achieve their dreams (Syahril, 2019).

The message of nationalism in Kilas Balik 2015 describes a spirit that can grow automatically in the presence or absence of conflict. A lesson that we learn as children, where every school or other education must include lessons that will make us understand the sense of nationalism itself, and instilling a sense of nationalism from an early age is important for the nation's future generations (Putra, 2018).

Music Video

Music videos are a new and popular way to enjoy popular music by watching, listening and interacting with it. It's also a marketing tool, a testing ground for new technologies, and a work of art all rolled into one (Riihimäki, 2021). Music videos are commercial videos featuring performances of popular songs, often through stylized dramatization by performers with lip-synchronization and special effects (Dictionary.com, 2021). A music video or song video is a short film that integrates song and imagery produced for promotional or artistic purposes. Modern music videos are primarily created and used as a marketing tool to promote the sale of recorded music (Definitions.net, 2021). The music video is a video that explains the meaning of a song in which there are signs in a song, and this study focused on the message of nationalism in the music video.

While music video is considered a new art form in the digital media era, some argue that it's merely a popular commercialized industry. There are still many music videos that can be considered works of art, despite the fact that the majority of music videos are simply fan-based commercials. Literature (lyrics and scripts), music, and visual language all come together to create the art of music video production (Fernando, 2018).

Result

In table 1 it can be observed that the icon displayed is a statue that has wings that resemble the shape of Garuda (Garuda Wisnu Kencana) which is a figure of Garuda and Vishnu. Garuda Wisnu Kencana is a form of Lord Vishnu who rides a Garuda bird and is the Hindu God of Preserver (Sthiti). This design is inspired by the story of Garuda and his kingdom, namely Lord Vishnu, who protects the Garuda bird as a result of his devotion and sacrifice to free his mother from servitude. This illustrates that as a young generation we should protect and serve Indonesia. It also appreciates the services of the heroes who have sacrificed for independence.

Table 1 Data Analysis About Statue (Garuda Wisnu Kencana)


Sign	Description
Icon	
Index Symbol	A statue that has wings on a dark background Garuda (Garuda Wisnu Kencana)

Table 2 shows the figure of a woman standing while looking at an object depicting a Coconut (Tunas Kelapa). Coconut is generally described as a fruit that grows from a fruit bud that becomes the forerunner of a tall coconut tree. Characteristics Coconut is described as a fruit that has a sturdy tree, can adapt to various conditions, has fruit that can last a long time. A tall coconut tree also symbolizes high ideals, a strong coconut tree root symbolizes having a strong life principle."

Table 2 Data Analysis Related to Coconut (Coconut Shoots)


Sign	Description
Icon	
Index Symbol	A woman standing while looking at a hanging object Coconut (Coconut Shoots)

Table 3 Analysis of Data Related to the Indonesian Flag (Red and White)



Sign	Description
Icon	
Index	A man sticks an object (pole) into the ground with a red and white cloth
Symbol	Indonesian Flag (Red and White)

Table 3 shows the figure of a man sticking the red and white flag which is the flag of the Unitary State of the Republic of Indonesia (NKRI). The Sang Saka Merah Putih flag is a symbol or identity of the Republic of Indonesia's Unitary State (NKRI). The color red represents bravery, or human bravery. The color red also represents the human body's basic color, which is filled with blood from birth. The color white is associated with sanctity, and it is the color of a pure human spirit. When courage and purity are planted in the ground, it indicates that the Indonesian nation's courage and purity must be securely established and remain grounded in the land in all conditions and situations.

Table 4 Analysis of Data Related to Dragons (Sang Hyang Antaboga)

Sign	Description
Icon	
Index	The figure of a creature that is large in size, opens its mouth
Symbol	Dragon (Sang Hyang Antaboga)

In table 4, it can be seen that a figure resembling a dragon is a legendary mythological creature. Judging from Pranata (2021), Indonesia also has a dragon figure that has become mythology in society. The dragon figure is Sang Hyang Antaboga. The Javanese and Balinese people believe that the story of Antaboga has been taken from wayang stories and passed down from generation to generation but has the same story. (Pranata, 2021). Antaboga is the God who protects the earth for the Javanese. "Sang Hyang Antaboga has Aji Kawastrawam, who permits him to morph into anything he wishes, according to the wayang. This illustrates the spirit of the younger generation that never goes out. Every failure is not a reason to give up, but an encouragement to rise above adversity.

Indonesian Culture in the Music Video “Wonderland Indonesia”

Indonesia is known as a multicultural country. This is in line with the diverse ethnicities, religions, languages and cultures that Indonesia has. This diversity is also shown in the “Wonderland Indonesia” music video, both through traditional/traditional clothes, characteristics, and traditional houses from each region in Indonesia.

Table 5 Scene Cuts Related to Indonesian Characteristics

Wonderland Indonesia Scene

Kalimantan Selatan

Sulawesi Utara

Papua

Riau

Sumatera Barat



Bali



Jawa Barat



Nusa Tenggara Timur



Jawa Tengah

Associated with research conducted by Martinez (2018) regarding the purpose, the music video "Wonderland Indonesia" uses cultural elements as a reinforcement of the spirit of nationalism. Indonesian culture, one of which is traditional culture from various tribes and regions, describes the diversity that exists in Indonesia. However, this plurality does not destroy the spirit of nationalism, but strengthens the sense of nationalism so that it continues to grow in each individual.

Anticipate according to Pr  tet et al., (2021) raised through a variety of music and video genres and the role of the modernist artist by van Leeuwen (2021), in the music video "Wonderland Indonesia" Alffy Rev combines traditional music and Electronic Dance Music (EDM) to create interest among generations so that they can enjoy the message in the "Wonderland Indonesia" music video.

The signs that appear in the "Wonderland Indonesia" music video, which includes the Garuda, Tunas Kelapa, Indonesian Flag, and Naga signs, show a cultural element that also appear in the "Wonderland Indonesia" music video. So that the elements of culture used as roots in maintaining nationalism and as a way to remind nationalism in each individual. Culture as an inseparable part of Indonesia is used in music videos so that the spirit of nationalism is maintained.

So that in the music video "Wonderland Indonesia" also describes the islands in Indonesia that are raised through the characteristics of each island—starting from South Kalimantan, which represents the provinces on the island of Kalimantan, North Sulawesi, which represents the provinces on the island of Sulawesi, Papua which represents the province of Papua, Riau which represents the provinces of the Riau Archipelago, West Sumatra

which represents the provinces on the island of Sumatra, Bali representing the province of Bali, West Java representing the provinces on the island of Java, East Nusa Tenggara representing the provinces on the island of Nusa Tenggara and Eastern Indonesia, and Central Java representing the provinces on the island of Java.

This diversity is shown as evidence that Indonesia is a country known for its diversity. This condition is, of course, a challenge for a country that has a plurality in several respects until it eventually triggers divisions and disputes. However, through the music video "Wonderland Indonesia", the condition of Indonesia is described as having a harmonious life. Despite living with all the differences, Indonesia strives for mutual respect and tolerance for differences and consequences as a pluralistic country.

Special Signs as Messages in the Music Video "Wonderland Indonesia"

Interpretation of certain images that vary due to the visual cultural environment according to Hasio & Chen (2018) also keeps changing. In the music video "Wonderland Indonesia" these variations are not only raised through cultural elements but also philosophical elements.

The signs that appear in the "Wonderland Indonesia" music video, which includes the Garuda, Tunas Kelapa, Indonesian Flag, and Naga signs, show a deep philosophy that also appear in the "Wonderland Indonesia" music video. So that the elements of philosophy used as roots in maintaining nationalism and as a way to remind nationalism in each individual.

Some of the signs that appear in the "Wonderland Indonesia" music video include a sign that shows the embodiment of Garuda, which shows the figure of Garuda Wisnu Kencana, the Coconut sign which symbolizes Coconut Shoots, the Red and White Flag sign which is the Indonesian Flag, and the Dragon figure symbolized by Sang Hyang Antaboga. These four signs become special signs obtained by researchers and used for further study in obtaining the meaning and relationship of one sign to another.

The sign of Garuda is the vehicle of Lord Vishnu which in Hinduism, Lord Vishnu is the Preserver of God (Sthiti). The character of Garuda can be seen through Garuda and his Kingdom which tells of a sense of devotion and the sacrifice of birds in saving from a story that was finally protected by Lord Vishnu.

The sign of Tunas Kelapa is more identical to the scout symbol, which has a deep meaning. However, Coconut is generally described as a fruit that grows from a fruit bud that becomes the forerunner of a tall coconut tree. Characteristics Coconut is described as a fruit that has a sturdy tree, can adapt to various conditions, has fruit that can last a long time. A tall coconut tree also symbolizes a high ideal, a strong coconut tree root symbolizes having a strong life principle.

The sign of the Indonesian Flag has a deep meaning, namely red symbolizes blood and white symbolizes the holy human spirit, it is also defined that red colour means brave and white colour means holy. The Red and White Flag or also called Sang Saka Merah Putih has become a symbol of courage and purity, especially in defending Indonesia.

The sign of the Dragon (Sang Hyang Antaboga) is traced to the embodiment of the dragon in Javanese wayang mythology, Sang Hyang Antaboga, who is a figure in the form of a dragon and has the power to revive dead bodies, one of them.

CONCLUSION

Data analysis that has been done by researchers shows that the symbols that appear in the music video "Wonderland Indonesia" are symbols related to the Statue (Garuda Wisnu Kencana), Coconut (Tunas Kelapa), the Indonesian Flag (Red and White), and Naga (Sang Hyang Antaboga). The statue of Garuda (Garuda Wisnu Kencana) symbolizes devotion and sacrifice. Coconut (Tunas Kelapa) symbolizes a forerunner, has toughness both physically and spiritually, strong and tenacious. The Indonesian flag (Red and White) symbolizes courage and purity. While the Dragon (Sang Hyang Antaboga) symbolizes the power to revive a spirit that has faded. So if these symbols are combined with the context of nationalism, the message of nationalism in the music video "Wonderland Indonesia" means that every Indonesian citizen must have a sense of devotion to Indonesia, have the courage to defend Indonesia, have the courage to not be shaken, have a pure heart, and have a sense of belonging. an unyielding spirit and a spirit that never goes out.

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